

# Shared Hopes

A Special Concert in the Name of Peace  
Sponsored by EMC Corporation in collaboration with  
the Embassy of the United States

Wednesday, 14.12.05 at 20:00  
Henry Crown Hall, Jerusalem Theatre

## תקוות משותפות

קונצרט מיוחד למען השלום

בחסות תאגיד EMC בשיתוף פעולה עם שגרירות ארצות הברית

יום ד', 14.12.05, בשעה 20:00

אולם הקונצרטים על-שם הנרי קראון, תאטרון ירושלים

## امال مشتركة

حفلة موسيقية خاصة من اجل السلام

برعاية منظمة EMC وبالتعاون مع السفارة الامريكية

الاربعاء, 14.12.05 في الساعة 20:00

قاعة الحفلات الموسيقية على اسم هنري كراون. مسرح القدس



**EMC<sup>2</sup>**  
where information lives™



Leon Botstein Music Director  
מנהל מוסיקלי: ליאון בוטשטיין



Embassy of the United States of America  
Office of Public Diplomacy

Charles Ansbacher, conductor  
Saleem Abboud-Ashkar, piano

**Gioacchino Rossini** | 1792 – 1868 |

*La Gazza Ladra (The Thieving Magpie)*, Overture (10')

**Robert Schumann** | 1810 - 1856 |

Concerto in a minor for Piano and Orchestra, Op.54 (31')

*Allegro affetuoso*

*Intermezzo. Andantino grazioso*

*Allegro vivace*

Intermission

**Piotr Ilyich Tchaikovsky** | 1840 – 1893 |

*Romeo and Juliet* Fantasy Overture (21')

**Leonard Bernstein** | 1918 – 1990 |

Symphonic Dances from *West Side Story* (23')

*Prologue: Allegro moderato*

*Somewhere: Adagio*

*Scherzo: Vivace e leggiero*

*Mambo: Meno presto*

*Cha-Cha: Andantino con grazia*

*Meeting Scene: Meno mosso*

*'Cool' Fugue: Allegretto*

*Rumble: Molto allegro*

*Finale: Adagio*

צ'רלס אנסבאכר, מנצח  
סלים עבוד-אשכר, פסנתר

ג'ואקינו רוסיני | 1792 - 1868|  
העורב הלקחן, פתיחה (10')

רוברט שומאן (1810 - 1856)  
קונצ'רטו בלה מינור לפסנתר ולתזמורת, אופוס 54 (31')  
אלגרו אפקטואוזו  
אינטרמצו: אנדנטינו גרצוזו  
אלגרו ויואצ'ה

הפסקה

פיוטר איליץ' צ'ייקובסקי | 1840-1893|  
רומאו ויוליה, פתיחה פנטסיה (21')

לאונרד ברנשטיין | 1918 - 1990|  
מחולות סימפוניים מתוך סיפור הפרברים (23')  
פתיחה: אלגרו מודרטו  
אי שם: אדג'ו  
סקרצו: ויואצ'ה א לג'רו  
מאמבו: מנו פרסטו  
צ'ה צ'ה: אנדנטינו קון גרציה  
סצנת הפגישה: מנו מוסו  
פוגה "קולית": אלגרטו  
קרוב רחוב: מולטו אלגרו  
פינלה: אדג'ו

تشارلز انسباخر, قائد الفرقة الموسيقية  
سليم عبود اشقر, بيانو

**جياشينو روسيني (1792-1868)**  
الغراب المحتال, الافتتاحية (10`)

**روبرت شومان (1810-1856)**  
كونسرت مينور للبيانو وللفرقة الموسيقية , اوبوس 54 (31')  
اليغرو افيتوسو  
انترمينسو: اندانتينو غراتسيوزو  
اليغرو فيفاتشه

استراحة

**بيوتر اليتش تشيكوفسكي (1840-1893)**  
روميو وجولييت , افتتاحية فنتازيا (21')

**ليونارد بيرنشتاين (1918-1990)**  
رقصات سيمفونية من قصة الضاحية (23')  
المقدمة: اليغرو موديراتو  
في مكان ما : اداجيو  
سكرتسو: فيفاتشي وليغيرو  
مامبو: مينو بريستو  
تشانسا: اندانتينو كون جراتسيا  
مشهد اللقاء: مينو موسو  
كتابة موسيقية مكررة: اليغريتو  
الدوي: مولتو اليغرو  
النهاية: اداجيو

## **A Message from this evening's sponsor, the EMC Corporation:**

EMC is committed to the communities in which we live and work. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information life cycle management - and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition.



[www.emc.com](http://www.emc.com)

**The Initiative for Inclusive Security** (formerly known as Women Waging Peace), a program of Hunt Alternatives Fund, advocates for the full participation of all stakeholders, especially women, in peace processes. Creating sustainable peace is achieved best by a diverse, citizen - driven approach. Of the many sectors of society currently excluded from peace processes, none is larger-or more critical to success - than women. Since 1999, Inclusive Security has connected more than 400 women experts (including Israelis and Palestinians) with over 3,000 policy shapers to collaborate on fresh, workable solutions to long - standing conflicts across the globe.

[www.womenwagingpeace.net](http://www.womenwagingpeace.net)

**Hunt Alternatives Fund** advances innovative and inclusive approaches to social change at the local, national, and global levels. Since its founding in Denver in 1981, the Fund has contributed \$50 million to social change through a blend of grant making and operating programs. Today, the Fund operates out of Cambridge, MA, where it also focuses on strengthening youth arts organizations and supporting leaders of social movements.

[www.huntalternatives.org](http://www.huntalternatives.org)

Peace is not a static formula, agreed to by a few signatories. It's a dynamic process, the product of thousands of players. I'm delighted to share this evening, my favorite maestro, Charles Ansbacher.

A collaborative project between my work at Harvard's Kennedy School of Government, and Charles's and my family foundation has been the Institute for Inclusive Security, with a global network called Women Waging Peace. EMC was one of our first partners in that work, and they have been a consistent support.

Similarly, the U.S. Department of State has co-sponsored with us conferences, concerts, and other events all over the world; but none has been more supportive than our Embassy in Tel Aviv and Consulate in Jerusalem. Particular thanks are due to Public Affairs Officer Dr. Helena Kane Finn and Cherrie Daniels, Director of the American Center

in Jerusalem. Thanks also to U.S. Consulate Public Affairs Counselor Micaela Schweitzer-

Bluhm and Jennifer Larson and the outstanding teams at both offices.

But ultimately, our work has been about ensuring that women are fully included in a wide range of peace processes. And so, it is the women themselves to whom I am most grateful. Over the past six years, I've been inspired by scores of Israeli and Palestinian women leaders giving their lives to bridging political divides. Charles and I have spent evenings with them around our kitchen table in Cambridge, Massachusetts, days with them and Washington policy makers, and in presentations to Harvard faculty and students. These leaders in turn have shown me around Israel and the West Bank, plying me with wretchedly strong coffee in their offices in Jerusalem, Ramallah, or Tel Aviv.

Coffee aside, I've been amazed to see the power of their words when I've used video interviews of them describing their experiences to women in other conflict areas.

Whether

in Colombia, Congo, or Korea, women in parliaments and NGOs want to hear how women in the Middle East stay faithful to their peace-building work. Their children have spent weeks with ours in America, and we've threatened to send ours here in return.

This strong female leadership numbers far too many to name. Still, I will single out a few; I'm grateful to Amneh Badran, past director of the Jerusalem Center for Women, an NGO committed to human rights, women's rights, and Middle East peace based on justice; former deputy speaker of the Knesset Professor Naomi Chazan, who helped draft the 2003 Geneva Accord and is an adept and persistent gadfly; Eti Livni, outspoken Knesset advocate for women from the Shinui party, with irrepressible energy; and kind Lucy Nusseibeh, founder of Middle East Nonviolence and Democracy (MEND), educating grassroots political leaders, Palestinian youth, their families, and their teachers through libraries, community centers, and media projects where children and adults are trained in nonviolence.

It's an honor to be here tonight, honoring the women leaders of the region with this concert.

**Ambassador Swanee Hunt**

**Director, Women and Public Policy Program, Harvard University**

Dear Friends,

Welcome to *Shared Hopes: A Special Concert in the Name of Peace*. It is my pleasure to share this evening with you. As I thought about what to present tonight, I wanted to find musical works that would both entertain and be meaningful to you and me.

Many aspects of this concert represent the ideal of harmony, from the musicians to the repertoire. I'm delighted that Saleem Abboud-Ashkar can join us as soloist and a special welcome to his family, who is with us here tonight.

Keeping with the theme of crossing divides, I've selected Leonard Bernstein's *Symphonic Dances* based on the dance sequences of *West Side Story*, a modern version of the Shakespeare tale, also interpreted in Tchaikovsky's *Romeo and Juliet Fantasy Overture*. As you know, this is the story of families whose rivalry lasted through generations, at the cost of great suffering to innocents. In the end, the characters recognize that the tragedies that resulted from their enmity were much greater than the differences that created the conflict in the first place. Ultimately, the antagonists recognized that they were on the same side - the side of peace.

Conductor and composer Leonard Bernstein, a native of Massachusetts (which I now call home) inspired me to pursue my career through his televised Young People's Concerts. In addition to my special affinity to Bernstein, both the Rossini Overture and the Tchaikovsky are special to me because I have recorded them with the Moscow Symphony Orchestra.

As we approach the holiday season (for many of us), I hope you leave tonight with warm spirits and renewed hopes for the New Year.

I thank EMC for sponsoring this event and the U.S. Embassy and U.S. Consulate General for their support. And, it's a pleasure to team up with my wife, Swanee Hunt, former U.S. Ambassador to Austria, a tireless proponent of what she calls "Inclusive Security."

Enjoy the music. Enjoy the message.

**Charles Ansbacher, Conductor and Founder  
Boston Landmarks Orchestra**



## **Gioacchino Rossini | 1792 - 1868 |**

### ***La Gazza Ladra (The Thieving Magpie), Overture***

Gioacchino Rossini is one of the most popular opera composers ever, though in truth, few of his operas have remained in the repertoire. Nowadays we really only know *The Thieving Magpie* and *William Tell* from the overture, and even the *William Tell* overture was made popular as the theme of the long running cowboy TV series, *The Lone Ranger*. Rossini tried to become a composer of serious works, but he will always be remembered for his comic operas, *The Barber of Seville* and *Cinderella*.

Rossini started composing music at an early age and was very prolific. He grew up in a musical family: his father taught at the Accademia Filharmonica in Bologna, and his mother was a soprano. By the age of 20 Rossini had already composed 28 works, including chamber and orchestral pieces, two masses, and eight operas. *La gazza ladra*, composed when he was twenty-five, was his 22nd opera and his 61st composition.

In 1817, Rossini stood at the crossroads between his comic and serious compositions. *La gazza ladra*, or *The Thieving Magpie*, is one of the last of his “comic” works, and its story is more tragic than funny. It was based on a true incident, well-known to Rossini’s audiences, in which a French servant girl was executed as a thief, only to be exonerated after her death when it was discovered that a magpie had stolen the items she had been accused of taking. This sparked a scandal about the imposition of the death penalty for theft.

In the opera’s version of events, the young Ninetta is accused of stealing a silver spoon, but cannot prove her innocence without exposing her father as an army deserter - a crime for which he, too, might get the gallows. Eventually, it is discovered that a pet magpie is the real culprit, but only after a dramatic scene in which Ninetta must choose whether to sacrifice her father’s life or her own.

The overture captures the elements of pomp, pathos, and humor in the opera. It opens dramatically with a pair of snare drum rolls - first loud, then soft - that immediately call to mind both images of the military and the sound of drums as a prisoner is led to the gallows. A stately introductory march, and another drum roll that segues into the overture, follow. In the overture itself, the pace becomes spirited and at times anxious. The final theme, beginning with a triplet figure, is the best-known motive of the piece. Here Rossini employs a technique he used so often that musicians today still refer to it by his name: the long, slow-building “Rossini crescendo” that grows inexorably in volume and in tempo over many measures. After stating his final theme at a rather reserved pace and dynamic, Rossini employs his patented crescendo not once but twice, each time building to an ever more energetic climax.





## **Robert Schumann | 1810 – 1856 |**

### **Concerto in a minor for Piano and Orchestra, Op. 54**

As a composer, critic, and music journalist, Robert Schumann was one of the driving forces of the Romantic Movement in Germany. Schumann's early career did not suggest that he would become a composer, let alone one who would be so influential in the development of a new style. Music, however, became all-important to Schumann and he displayed brilliance as a performer, a composer, and as a literary exponent of Romanticism.

Schumann championed new composers such as Chopin and Brahms, and influenced the musical tastes of a generation.

Robert Alexander Schumann was born in Zwickau, Germany to a wealthy middle-class family. His father was a bookseller and publisher who had a love for music and literature. His mother sent him to Leipzig to study law, but he dedicated himself to music instead.

During his first years in Leipzig, Schumann was studying piano with Friedrich Wieck, and, apparently, fell in love with his daughter Clara when she was only 9 years old. Years later Schumann asked for Clara's hand, but endured endless conflicts with her father who was strongly opposed to the marriage.

Many myths surround Schumann. Most deal with his unstable mental health and some even claim he was suffering from a split personality disorder. We know for sure that in his writings Schumann split his character into two figures of opposing nature – Eusebius and Florestan, both originating in Jean Paul's literary figures. In his musical miniatures, Schumann used to sign each work as Eusebius or as Florestan, according to the mood of each piece.

Schumann was very ambitious as a pianist. It is believed that he developed a special device to help him stretch his fingers and that this device eventually permanently damaged his hands and prevented him from pursuing a career as a pianist. At that point, Schumann turned his attention to music criticism and composing.

In 1839 Schumann and Clara took legal steps to make Clara's father's consent unnecessary and were eventually able to wed in 1840. That year Schumann wrote about 150 songs, many of them, such as the famous *Frauenliebe undleben* and *Diechterliebe*, grouped in cycles. Schumann, as a pianist and composer, made the piano fully partake in the expression of the emotion in each song, often revealing the true message of the song in the piano after the voice finishes its part.

In 1841, Schumann changed his focus to orchestral writing: he wrote symphonies and a beautiful poetic fantasia for piano and orchestra for Clara, which he reworked in 1845 as the first movement of his Piano Concerto in a minor, opus 54. While the fantasy remains unknown, the concerto was published in 1846. Clara may have prompted her husband to rework the original, as one may suspect from her note from June, 1845: "Robert has composed a last beautiful movement for his Fantasy for Piano and Orchestra in a minor, so that now it has become a concerto which I will play during the coming winter. I am very happy about it, for I have always lacked a major bravura piece by him."

It would be incorrect, however, to judge the concerto op. 54 as a "bravura piece" and to view it as the sort of virtuoso concerto so popular in the 19th century and produced in hundredfold. Rather, Schumann avoids the permanent dominance of the piano prevailing

in such works, and does not limit the orchestra's role to mere accompaniment.

The piano commences the first movement, and during the whole piece exchanges musical themes with the orchestra, accompanies it, plays with it, and performs solo virtuoso sections. In the first movement, Schumann uses the sonata form in a loose way. This free writing might stem from the origin of this movement, a Fantasia. The second and third movements, performed without a pause, follow the concerto convention in their form.





## **Piotr Ilyich Tchaikovsky | 1840-1893 |** *Romeo and Juliet Fantasy Overture*

The tragedy of *Romeo and Juliet* by William Shakespeare has stimulated the imagination of composers from the 18th century onwards. Operas, symphonies, musicals, and many songs have been inspired by this tragedy. Some composers follow the original story, like Prokofiev in *Romeo and Juliet*. Others treat it as a source of inspiration and bring it up to date, like Leonard Bernstein in *West Side Story*. Tchaikovsky, in his *Romeo and Juliet* treats the story differently – he expresses the feelings and impressions from the original story through the music.

The original idea for writing music inspired by the Shakespearean tragedy was suggested to Tchaikovsky by the composer Mili A. Balakirev. It is plausible that Balakirev, who knew that Tchaikovsky was distressed because he had just been rejected by the Belgium singer Desirée Artot, thought the theme might suit his mood. His brother and biographer, Modest Tchaikovsky, suggested that the composer's emotional inspiration for *Romeo and Juliet* was his unrequited feeling for an old friend from his school days, Vladimir Gerard. At all events, Tchaikovsky devoted himself fully to the composition, assisted all the way by Balakirev. Tchaikovsky completed the work in 1870 and later revised it twice as a result of Balakirev's criticism. The work was finally completed in 1880.

The work opens with a quiet chorale of clarinets and bassoons in a pseudo-liturgical theme. The strings enter with some foreboding but then join the woodwinds with a series of prayer-like, calm chords, accented by fluid harp glissandos. A single chord passed back and forth between strings and woodwinds, becomes the agitated theme of the warring Capulets and Montagues. The action suddenly slows and Tchaikovsky abruptly modulates from b minor to D flat to the accompaniment of tolling horns. The English horn sounds the opening bars of the famous love theme. The strings enter with a lush, hovering melody over which the flute and oboe eventually soar with the love theme once again, signaling the development section. The recapitulation proceeds conventionally, with the themes brought back with more intensity. But the love theme breaks into fragments and is overwhelmed by the feuding subject in a climax capped by the roll of timpani. A muted death knell sounds and the wind chorale plays quietly, perhaps signifying the friar's sad reflection on the horror the warring families have wrought. The love theme is heard a last time over dark, chromatic bass before ending in four bars of abrupt chords, fiercely proclaiming the tragedy of the lovers' deaths.



## Leonard Bernstein | 1918-1990 | Symphonic Dances from *West Side Story*

In the history of classical music, no composer has been as stylistically all encompassing and as idiomatically successful as Leonard Bernstein. None can touch his mastery in popular, jazz, traditional, global and art music worlds, his ability to juxtapose and at times fuse American and European elements, or his innate sense of just what works in any musical or theatrical context.

Nowhere was the range of Bernstein's talents put to better use than in his modern retelling of Shakespeare's *Romeo and Juliet* - *West Side Story*. Conceived by Jerome Robbins after Arthur Laurents' book, with lyrics by Stephen Sondheim, the Broadway classic took 7½ years to complete, making its debut in the summer of 1957. Bernstein understood its importance from the start. What he and his partners would do was revolutionary – to create a show that would realize a tragic story in the language of a musical comedy, avoiding operatic “traps.” In the end Bernstein and his collaborators created an enduring masterpiece that works on both Broadway and operatic stages.

“The opening night was as we dreamed it,” Bernstein wrote August 20, 1957. “All the agony and postponements and re-re-writing turn out to have been worth it. There is a work there; and whether it succeeds or not in Broadway terms, I am convinced that what we dreamed all these years is possible... and it all added up for the audience and the critics. I laughed and cried as though I'd never seen or heard it before... I am proud and honored to be part of it.” Opening at Broadway's Winter Gardens Theater on 26th September 1957, *West Side Story* notched up a total of 1025 performances on either side of its first American tour.

Bernstein extracted the Symphonic Dances from *West Side Story* with the aid of Sid Ramin and Irwin Kostal. The New York Philharmonic performed the world premiere under Lukas Foss on February 13, 1961. The nine Symphonic Dances stand equally well on the symphonic stage. A mix of jazz, Latin music and purely symphonic elements flesh out the action of the rivalry between the “Jets” – an American street gang – and the “Sharks” – their Puerto Rican counterparts - as well as the tragic love story of Tony and Maria.

Rather than take matters in chronological order, the Symphonic Dances freely re-order a selection of numbers from the musical, making for a coherent and satisfying suite. The **Prologue** graphically depicts the violence between two street gangs. **Somewhere** recalls the aspirations of the lovers Maria and Tony for a future of peaceful co-existence. A Coplandesque **Scherzo** leads into the testosterone-fuelled high-school dance of **Mambo**. It is here that Maria and Tony first meet, join together cautiously in a **Cha-Cha**, and realize their mutual attraction in the **Meeting Scene**. The antagonism of the rival gangs, however, barely suppressed in a tense fugue on the song **Cool**, erupts in the **Rumble**, during which the gang leaders are killed. After a contemplative flute cadenza, Maria's **I Have a Love** appearing in the **Finale** looks forward to the musical's tragic yet cathartic outcome, a brief reminiscence of **Somewhere** providing a questioning half-close.



## **Charles Ansbacher, Conductor**

Charles Ansbacher is an international conductor, who created The Boston Landmarks Orchestra in 2000 as a gift to his home community. High points of his recent career are twice conducting highly acclaimed performances of Beethoven's Ninth Symphony in Harvard's Sanders Theatre with the Tanglewood Festival Chorus, as well as the same work in Belgrade with American and Russian soloists as the first American to appear on a stage after the Kosovo-related NATO bombing of Serbia. He has been a Visiting Scholar at the Harvard Music Department and currently serves as the Principal Guest Conductor of two orchestras: the Sarajevo Philharmonic (Bosnia) and the Ala-Too Symphony Orchestra (Bishkek, Kyrgyz Republic).

Ansbacher was named Conductor Laureate of the Colorado Springs Symphony, where in addition to a full regular season he brought music to tens of thousands of families of every socio-economic group through an innovative outdoor concert series he founded in 1973. In the mid-nineties, during the four years he lived in Vienna, Ansbacher led multiple performances by important Austrian orchestras, including the Vienna State Opera, the Vienna Chamber Orchestra, and the Vienna Chamber Opera.

Maestro Ansbacher has conducted major orchestras in Italy, Ecuador, Russia, and South Korea but his main thrust has been nations in political transition, such as Azerbaijan, Croatia, Czech Republic, Macedonia, Moldova, Poland, Slovakia, Slovenia, Tajikistan, Ukraine, and Uzbekistan. In April 1999, he led members of the Chicago Symphony Orchestra in their famed Symphony Hall featuring Croatian pianist, Ivo Pogorelich. In January 2001, he directed the Moscow Symphony Orchestra (MSO) in that city's Tchaikovsky Hall and has been invited back every year since for concerts in the Great Hall of the Moscow Conservatory. He has also conducted the MSO on four CDs. Two include children's pieces: *Make Way for Ducklings*, and *Paul Revere*. The other two are the Beethoven's Fourth Symphony and Caudill's *Landmark Overture*. In March 2004 he conducted the world premiere of Hankinson's *Mandela Portrait* in Johannesburg, South Africa, a work he then brought to the United States.

In addition to his conducting career, Ansbacher's interest in design and architecture led to his appointment by Mayor Pena of Denver, Colorado to the Blue Ribbon Committee for the Design of the new Denver Airport. As a White House Fellow, he was co-chair of the U.S. Department of Transportation's Task Force on the Use of Design, Art, Architecture and Transportation. Governor Romer appointed him Chair of the Colorado Council on the Arts and Humanities. When Ansbacher moved to Boston in 1997, he accepted an invitation by Mayor Thomas Menino to serve as the first Executive Director for the Boston 2000 Committee. He currently resides in Cambridge, Massachusetts, and serves on numerous boards of directors in the region.



## **Saleem Abboud-Ashkar, piano**

Born in Nazareth, Saleem Abboud-Ashkar studied at the Royal Academy of Music in London (where he was appointed an "Associate" in 2004) with Maria Curcio and at the Hochschule für Musik und Theater in Hanover with Professor Arie Vardi. At the age of 17 he performed Tchaikovsky's First Piano Concerto with the Israel Philharmonic Orchestra under the baton of Zubin Mehta.

Since then he has appeared regularly with the major Israel orchestras, including the Israel Chamber Orchestra, the Israel Camerata Jerusalem, and the Jerusalem Symphony Orchestra, IBA; with the latter he performed in several live broadcasts including the opening concert of the Third Jerusalem International Chamber Music Festival. Ashkar made his Carnegie Hall debut in New York under Daniel Barenboim, and appeared with the Chicago Symphony and with the Staatskapelle Berlin before he turned 22.

Saleem Abboud Ashkar has performed with such conductors as Zubin Mehta, Riccardo Muti, Lawrence Foster, Sebastian Weigle and Vladimir Fedoseyev. He has given recitals in Berlin, Frankfurt, Florence, Brussels, Oslo, at the Concertgebouw Amsterdam, at Chicago's Symphony Hall, at the Klavier-Festival Ruhr (where he was awarded "The Young Talent of The Year" prize), at the Palais des Beaux Arts in Brussels, the Morgenland Festival Osnabrueck, and most recently at the piano festival La Roque d'Anthéron in France.

Saleem Abboud Ashkar is an active chamber musician; he frequently performs with artists such as Gil Shaham, Antonio Meneses and Vadim Gluzman. He performs regularly at the Jerusalem International Chamber Music Festival.

Recent engagements include concerts in Paris and Israel with the Israel Philharmonic Orchestra under Zubin Mehta, Richard Strauss' *Burleske* at the Richard-Strauss-Tage in Garmisch-Partenkirchen, London's BBC Proms, the Schleswig-Holstein Festival, concerts in Tokyo with the Munich Symphonic Orchestra and concerts under Riccardo Muti, with Milan's Orchestra Filarmonica della Scala. Other important appearances include a concert in the State Opera, Berlin, a concert with the Deutsches Kammerorchester at the Philharmonie in Berlin, concerts at the Théâtre Royal de la Monnaie in Brussels, a series of concerts in Barcelona conducted by Lawrence Foster, the opening concert of the Sevilla Biennale, a recital at the Menton Festival (France) and concerts with the Gulbenkian Orchestra at the Sintra & Evora Festival in Portugal under Lawrence Foster.

His debut recital CD (EMI Classics) was released in October 2005.

## United States Winter Tour, 2006: The Jerusalem Symphony Orchestra, IBA, with Maestro Leon Botstein.

Day	Date	City	Venue	Programme
Tuesday,	14.2.06	West Palm Beach, FL	Kravis Center for the Performing Arts	3
Wednesday	15.2.06	Miami Beach, FL	Jackie Gleason Theatre	1
Thursday	16.2.06	Orlando, FL	Bob Carr Auditorium	2
Saturday	18.2.06	Jacksonville, FL	Fine Arts Auditorium	2
Sunday	19.2.06	Lakeland, FL	Branscomb Auditorium	
Monday	20.2.06	Sarasota, FL	Van Wezel Performing Arts Hall	2
Wednesday	22.2.06	Ft. Lauderdale, FL	Au-Rene Theatre, Broward Center	2
Thursday	23.2.06	Vero Beach, FL	Community Church	1
Saturday	25.2.06	Newport News, VA	Ferguson Center for the Arts	1
Monday	27.2.06	Rockville, MD	Strathmore Hall Arts Center	2
Tuesday	28.2.06	New Brunswick, NJ	State Theatre	2, with Shostakovich
Wednesday	1.3.06	Worcester, MA	Mechanics Hall	3
Thursday	2.3.06	Storrs, CT	Jorgensen Auditorium	1
Saturday	4.3.06	Greenville, NY	Tilles Center for the Performing Arts	2
Sunday	5.3.06	Wilmington, DE	Grand Opera House	2
Tuesday	7.3.06	Birmingham, NY	Concert Theatre	1, with Martinu
Wednesday	8.3.06	Englewood, NJ	John Harms Theatre	2
Thursday	9.3.06	Morristown, NJ	Community Theatre	2
Saturday	11.3.06	Annandale on Hudson, NY	Fisher Center	3
Sunday	12.3.06	New York, NY	Carnegie Hall	3

### Programme 1:

Hindemith – Nobilissima Visione Suite | Copland – Statements  
Shostakovich – Symphony No. 5

### Programme 2:

Martinu - Memorial to Lidice | Copland – Appalachian Spring  
Prokofiev – Symphony No. 5

### Programme 3:

Martinu – Memorial to Lidice | Strauss – Oboe Concerto

## Members of the Jerusalem Symphony Orchestra, IBA 68th Season, 2005-2006

Yossi Tal-Gan Director General

Leon Botstein Music Director

### Violin 1

Jenny Hünigen  
Daniel Kossov  
Concertmaster  
Yuri Gluchovsky  
Assistant Concertmaster  
Moti Bilgory  
Ester Golderman  
Albert Gantman  
Leon Marcu  
Olga Fabrikant  
Edward Kosovich  
Bea Sharon-Krishan  
Marina Schwartz  
Elina Yanovitsky  
Michael Schwartzman

### Violin 2

Victor Solomon \*\*\*  
Daniel Fradkin \*\*\*  
Vitali Remenuik \*\*  
Mark Bardenstein \*  
Raphael Rivkin \*  
Vitali Ostrovsky  
Adrian Bugitch  
Polina Guberman  
Carmen Lehner  
Eleonora Speechko  
Michael Tsinkin

### Viola

Jean Haimsohn \*\*\*  
Richard Assayas \*\*\*  
Michael Damian \*\*  
Michael Ferdman \*  
Mark Lotkin  
Moshe Lifshitz

Nikolai Friedman  
Alexander Tumarinson  
Miriam Fingert  
Vacev Yofe

### Cello

Ina-Esther Joost-Sason \*\*\*  
Irit Assayas \*\*\*  
Oleg Stolpner \*\*  
Yaghi Malka  
Calel Mendelson  
Cornel Faur  
Ronen Kori\*\*\*  
Emilya Kazewman  
Boris Michnovsky  
Jana Dunicev

### Double Bass

Sergei Gralnik \*\*\*  
Haya Yosha \*\*  
Eitan Reich \*\*  
Adi Rozonov  
Eyal Ganor

### Flute

Noam Buchman \*\*\*  
Rami Tal \*\*  
Vladimir Silva

### Piccolo

Vladimir Silva

### Oboe

Dmitri Karamintzas\*\*\*  
Ronald Engel\*\*  
Mina Haas

### English horn

Mina Haas

### Clarinet

Gershon Dembinsky \*\*\*\*  
Victor Berlin  
Sigal Hechtlinger

### Bass Clarinet

Sigal Hechtlinger

### Bassoon

Richard Paley \*\*\*  
Alexander Fine  
Barbara-Ann Schmutzler

### Contra Bassoon

Barbara-Ann Schmutzler

### Horn

Eyal Vilner \*\*\*  
Adri Flores  
Amit Solomon

### Trumpet

Dmitri Levitas\*\*\*  
Richard Berlin \*\*  
Kenneth Cox

### Trombone

Mitchell Ross \*\*\*

### Tuba

Guy Hardan \*\*\*

### Timpani

Yoav Lifshitz \*\*\*  
Dafna Yanai

### Percussion

Merav Asacao \*\*\*  
Dafna Yanai

### Harp

Irena Kessler \*\*\*

### Guest Players

Sara Findling, flute  
Michal Bat-Halahmi, clarinet  
Gan Lev, saxophon  
Idit Minzer, horn  
AlexeiKostilev, horn  
Shay Feldfogel,trombone  
Tomer Mashkevsky,,  
trombone  
Jonathan Givony,  
percussion  
Olga Stolpner, piano, celesta

\* Deputy Principal \*\* Assistant Principal \*\*\* Principal \*\*\*\* Sabbatical

### Composer in residence: Betty Olivero

**Production** Miri Menirav, Ziva Almagor, Esti Lax

**Marketing and Sales** Leah Frenkel, Hagit Yisraeli, Ranit Eliraz

**Librarian** Olga Stolpner

**Players' Coordinator** Carmen Lehner

**Texts and Program editing; Coordinator** Gilli Alon-Bitton

**Stage** Haim Oz

**Accounts** Irit Levi-Campus

**Administration** Nitza Harrari

**The Jerusalem Symphony Orchestra, IBA - 5 Chopin St., P.O.B. 4640, Jerusalem 91040**  
**Tel. 1700-70-4000, 02-5660211, Fax. 02-5669117 Web: www.jso.co.il**